

Not everyone enjoyed the prison food.

DID YOU KNOW?

■ Did you know: To make the broken robots look realistic, they used real amputee actors!

A.I. ARTIFICIAL INTELLIGENCE

BUY IT FOR...

- STANLEY KUBRICK'S LAST CINEMATIC VISION
- THE STUNNING VISTAS OF A DROWNED WORLD.
- THE TAP-DANCING GIGOLO JOE

DETAILS

RRP $39.95
RATING PG **YEAR** 2001
DIRECTOR STEVEN SPIELBERG
STARRING HALEY JOEL OSMENT, FRANCES O'CONNOR, JUDE LAW, SAM ROBARDS, JAKE THOMAS, WILLIAM HURT, JACK ANGEL
PICTURE WIDESCREEN 16:9
SOUND DOLBY DIGITAL EX 6.1

THE FILM

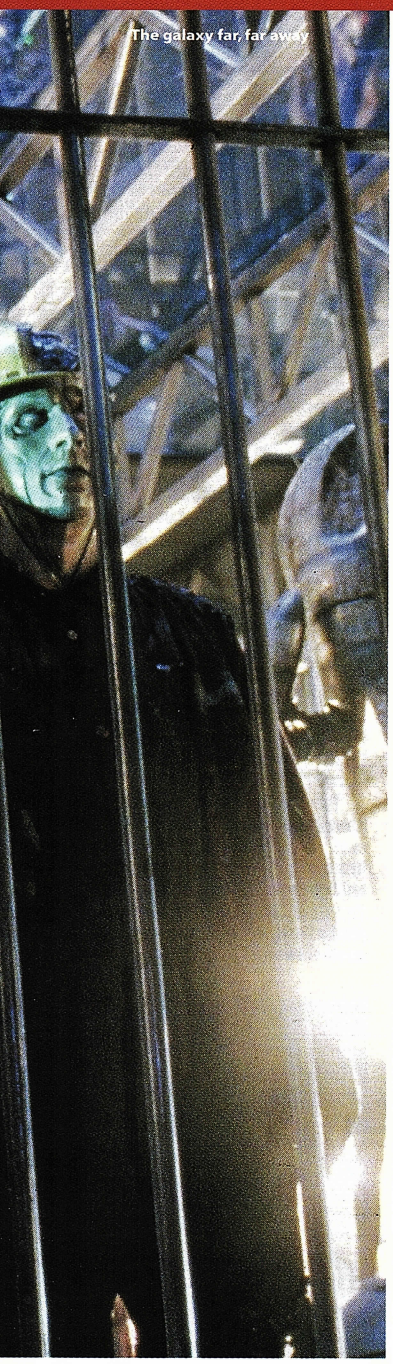
**BASED ON AN ORIGINAL CONCEPT BY STANLEY KUBRICK (*THE SHINING*, *Dr. Strangelove*), *AI* is Steven Spielberg's re-interpretation of the timeless myth of Pinocchio. David, played by Haley Joel Osment (*The Sixth Sense, Pay It Forward*), is a robot boy created with the ability to love and this is the story of his epic quest to become human in a future world that owes more to the Brothers Grimm than Uncle Walt.

The polar caps have melted. The ocean levels have risen. With the overpopulated masses of humanity crowded into less and less space, having children who further drain scarce resources is no longer a right, but a rare privilege. With humanoid robots already sufficiently advanced to perform menial duties like child-minding, cooking, and stand-up comedy, one visionary industrialist (William Hurt) decides to go one better. He resolves in the film's opening minutes to create a synthetic child so life-like, that not only will its 'parents' love it, it'll love them back.

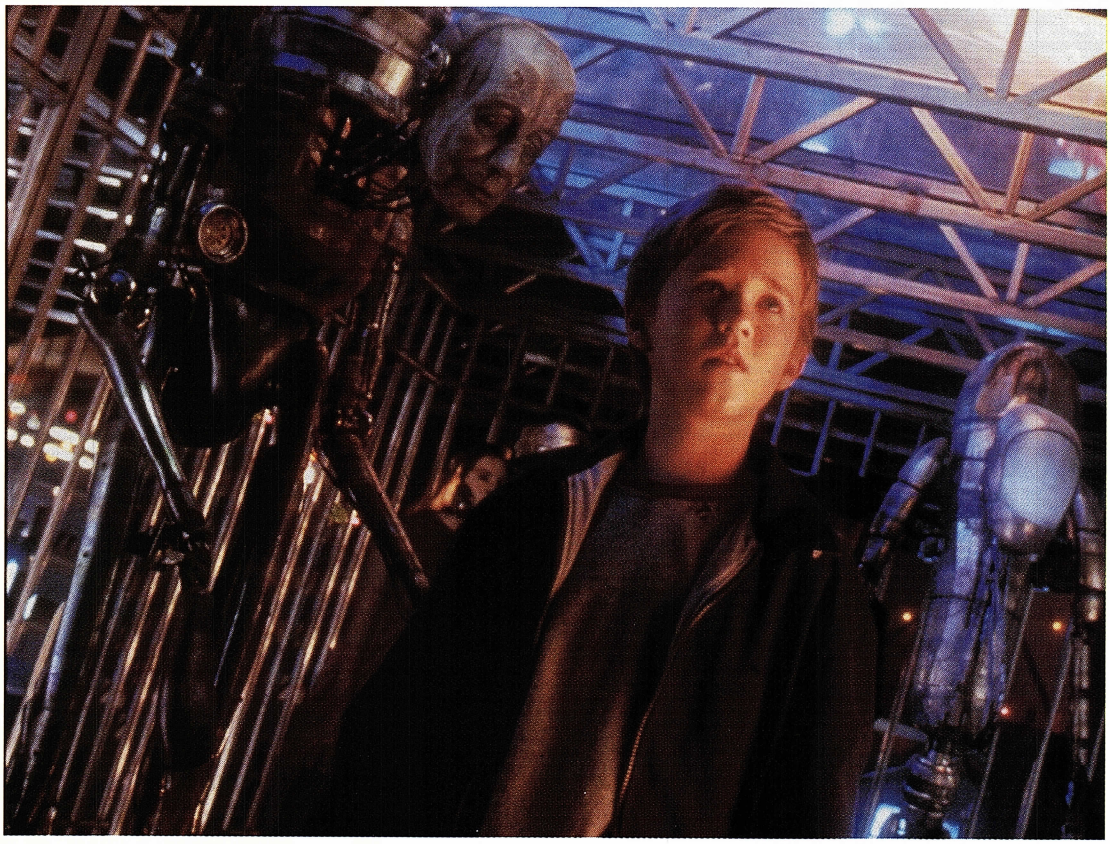
Soon a troubled couple is chosen for the test program. Henry Swinton (Sam Robards) and his wife Monica (Frances O'Connor) are parents to a crippled child that can never leave the slumber of suspended animation. After some confusion, they consent to adopt a prototype robotic boy (Osment) to fill their son's tiny shoes. His manners seem stilted and forced at first, but he learns quickly, and before long Mrs Swinton decides to activate little David's imprinting software.

With his unconditional love circuitry active, he becomes, for all intents and purposes, their son.

Things get complicated when their biological offspring finally wakes from his coma. Martin (Jake Thomas) doesn't see David the same way his mother does. To him, he's just another toy. In what could be a first for a Spielberg film, Martin also behaves in the manner you'd expect from a spoiled only child: like a little bastard. He conspires constantly to damage, discredit, and destroy his adopted brother. A hierarchy



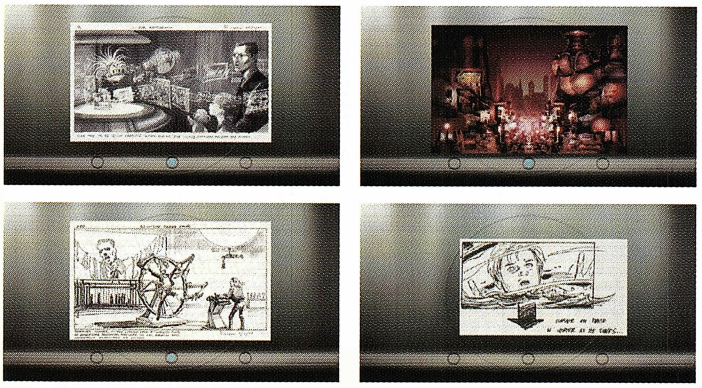
The galaxy far, far away



FEATURE FOCUS

AI ARCHIVES

A tantalising sample of the years of work that went into visualising the script for AI. This feature includes story boards, incredible design work from Chris Baker, and behind the scenes photos taken on the set. The collection is far from complete, as you'd expect, but one leaves with the feeling that it could have been a little more comprehensive. The section marked "Teddy," for instance, contains only one picture. Sure, it is a pencil sketch of Teddy, so it's not false advertising. But still.



"A FILM THAT IS AS CLOSE AS POSSIBLE TO KUBRICK'S IDEA"

forms, with David as Martin's unwitting plaything and, at the bottom of the heap is Teddy (Jack Angel). With his character somewhere between Marvin the Paranoid Android and Eeyore, Teddy is no stranger to the irrational cruelty of humans, and becomes David's companion throughout the film.

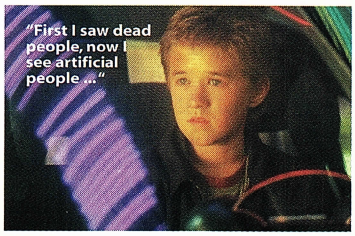
Soon Martin has his wish, and David is ostracised, scapegoated, and scheduled for termination. His mother, unable to bring herself to destroy the prosthetic child she's grown to love, instead turns him loose in the woods. With Teddy in tow, David soon finds himself lonely, hunted, and unique, even among robots. His one shred of hope is a fairytale read to him by his mother. Like the little wooden boy Pinocchio, David hopes that if he can find the Blue Fairy, he can become a real boy, and his mother will give him love.

David's journey takes him through the darkest recesses of human desire. He stumbles into the clutches of a Flesh Fair, a travelling roadshow that turns the violent dismemberment of feral robots into a sport. While the baying, heavy-metal obsessed crowds take delight in seeing visibly artificial mecha cut in half, shot out of cannons, and soaked in acid, seeing one that pleads for its life is another story. They soon revolt, allowing the escape of David, Teddy, and the renegade sex worker, Gigolo Joe (Jude Law). Out of gratitude, Joe rebels against his fornication-focused programming and helps David in his quest for knowledge and redemption.

Their adventure takes them to the neon-soaked excesses of Rouge City, and ultimately to the flooded ruins of New York.

Part *Waterworld*, part *Screamers*, and with a little bit of *2001*, *AI* is David's odyssey to finding his humanity within and learning that all good things come to an end.

Stanley Kubrick spent years developing the concepts behind *AI*. He commissioned artwork, he had engineers build anamatronic boys, and he compiled thousands of pages of production notes. He was in a rare position of wealth and power that allowed him to transcend the usual production line mentality of Hollywood pictures, and act like he had all the time in the world. In light of most of his works being masterpieces, one can't help but wonder what this movie would have looked like if he had lived to see it through.



"First I saw dead people, now I see artificial people ..."

Fortunately, we get a film that is as close as possible to Kubrick's original idea. It was Kubrick's intention since the '80s for Spielberg to direct, staying in →